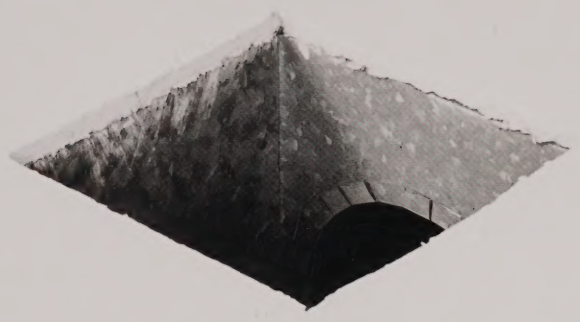
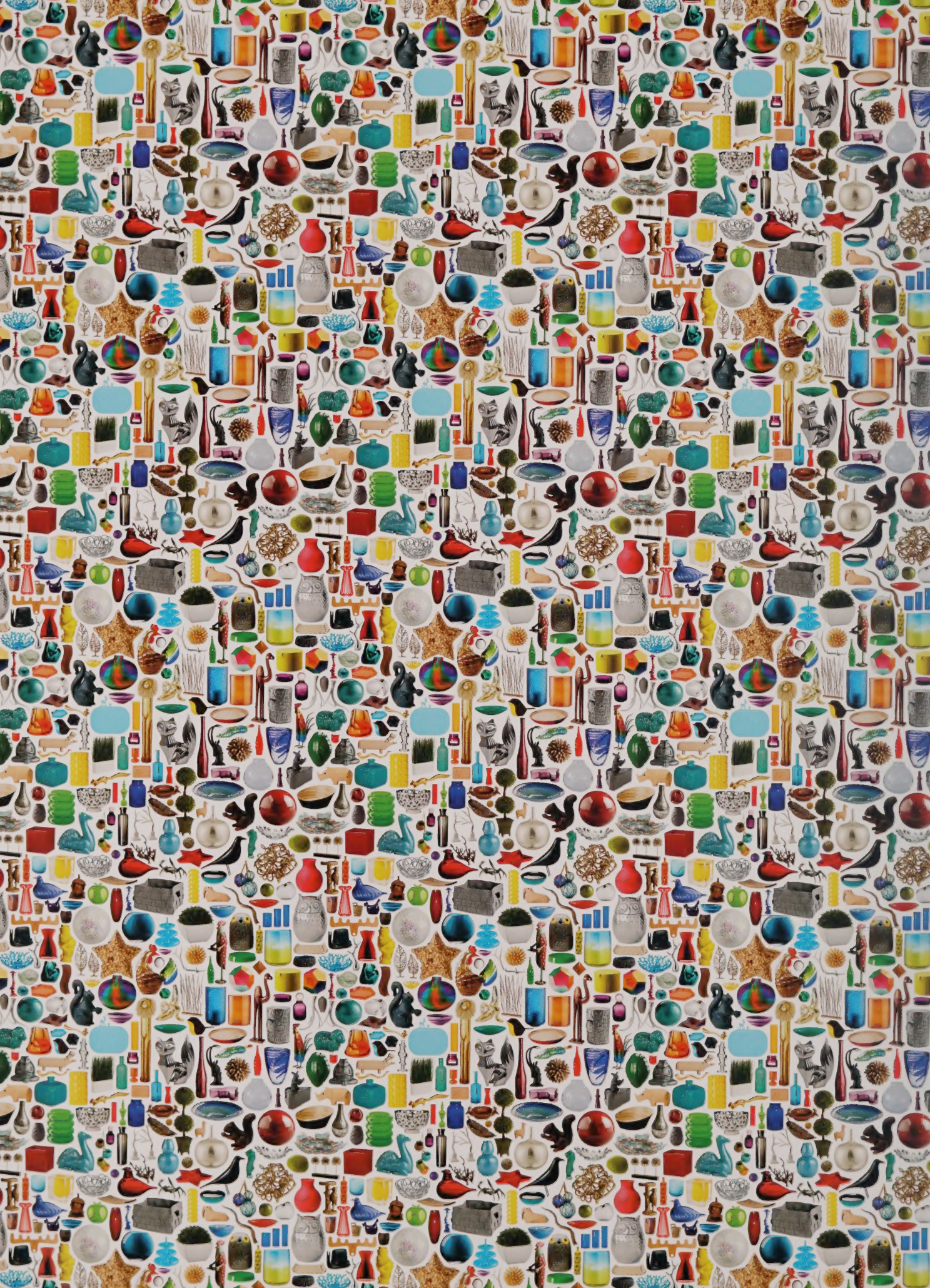
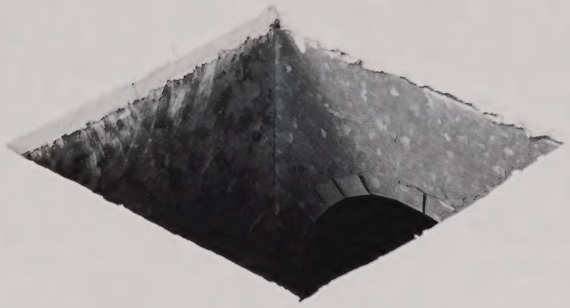


MASSACHUSETTS COLLEGE OF ART AND DESIGN
MFA THESIS CATALOG

2013





MASSACHUSETTS COLLEGE OF ART AND DESIGN

MFA THESIS CATALOG 2013

Nicole Farland, *Curator*, custom designed and printed wallpaper, 2013

Massachusetts College of Art and Design

Born of a pioneering spirit, Massachusetts College of Art and Design was the nation's first art school to grant a degree, proudly opening its doors in 1873 to anyone with talent and the will to succeed at a time when public access was uncommon. True to its history, MassArt continues to envision all that is possible and strives to reach it. All accepted graduate students who qualify receive financial assistance, which may include teaching assistantships and scholarships.

MassArt's Graduate Programs offer *US News & World Report*'s #1 rated MFA in the state and one of the top-25 programs in the US. Our campus in downtown Boston offers more than 1,000,000 square feet of studios, workshops and galleries in walking distance of three world-class museums. MassArt's MFA Thesis Exhibitions showcase the innovative multidisciplinary work of our internationally diverse artists.

The university offers graduate degrees in eleven areas. For more information please visit MassArt.edu, email gradinfo@massart.edu, or call (617) 879-7166.

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MFA THESIS SHOWS

I APRIL 23 - MAY 4, 2013

II MAY 10 - MAY 24, 2013

MFAWC THESIS SHOW

SEPTEMBER 13 - 15, 2013

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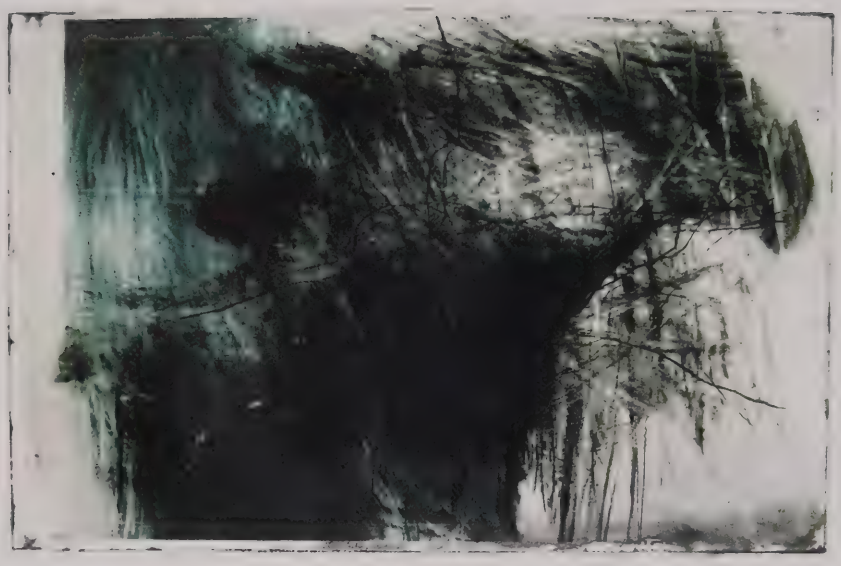
Unum Babar, Installation view, *Thin Cities*, Bakalar Gallery, MFA Thesis Exhibition 2013

NOTHING
IS LEFT

Nadia Afghani, Installation view, *Nothing is Left/Nothing is Right*, vinyl text on wall, MFA Thesis Exhibition 2013

Christina Kolozsvary, *Like a Specter, Rise...*, digital projection, 2013



Catarina Coelho, *There and Now*, series of 8, monotype, 30" x 22", 2013

Catarina Coelho, *There and Now*, series of 8, monotype, 30" x 22", 2013

Jordan Kessler, *Pink Case*, archival injet print, 24" x 50", 2013

Zachary Herrmann, Installation view, *pre-portrait*, *Portrait1*, *Portrait3*, *Portrait2*, MFA Thesis Exhibition 2013
LEFT: Jordan Kessler, RIGHT: Tyler Scheidt, Installation view, MFA Thesis Exhibition 2013

NADIA AFGHANI

MFA STUDIO FOR INTERRELATED MEDIA

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Words are my medium. Ambiguity is wit.

Nothing is Left/Nothing is Right, vinyl text on wall, MFA Thesis Exhibition 2013

RIGHT: *Fihi-ma-Fihi*, cold neon on wall, 12' x 9', MFA Thesis Exhibition 2013

YAEL ALKALAY

MFA DYNAMIC MEDIA INSTITUTE

yaelalkalay.com

Dynamic media has extended the realm of human experience and communication, providing us with a different perspective of our world. We use our computer screens as if they were virtual windows, transporting us seamlessly through time and space. This radical shift in our relationship with the screen is transforming our perception of the self, identity and reality.

My work expresses dynamic media's compression of time and space–drawing out individuals' points of view and narratives. The work explores human expression across virtual and physical boundaries, across private and public spaces, and within conscious and spontaneous online social interactions.

RoomTour, video loop, 2013

Installation view, *Back2School*, Bakalar Gallery, MFA Thesis Exhibition 2013

UNUM BABAR

MFA STUDIO FOR INTERRELATED MEDIA

unumbabar.com

Over the past years, the home, in all its capacities, has been a space of exploration. This body of work focuses specifically on the memory of home. It attempts to pack memories into travel-sized objects, ready to be boxed up and shipped to new spaces that will soon become their replacements. Terrified lest I forget, I fossilize my memories by solidifying drawings of my hometown in Pakistan, creating the illusion of a mini city. Stripped of all color and bearing the residue of the materiality of the original drawing, it talks of the permanent scar-like imprint home leaves on the mind of the traveler, withstanding the inevitable erasure of most memories over time.

Installation view, From the series *Thin Cities*, hydrocal, 24" x 4" x 15", 2013, MFA Thesis Exhibition 2013

RIGHT: Installation view, *Thin Cities*, hydrocal, found wood, Bakalar Gallery, MFA Thesis Exhibition 2013

JEFFREY BARTELL

MFA DYNAMIC MEDIA INSTITUTE

jeffbartelldesign.com

Human beings are unique in the way that we experience the advantageous emotions of fear and anxiety, yet also possess the language and self-awareness to examine them.

Since the dawn of our consciousness, moments of trepidation and tension have proven beneficial, as they have motivated our desire to avoid danger and amplified our will to survive. We've carried these sensations from our ancestry into the modern world, as we endure them in stressful, yet inactive lifestyles.

For many people, experiencing these tensions without healthy release can have a detrimental effect. They inhibit our sense of personal well-being, rather than foster it. We require a means to expel, confront, and evaluate this uniquely challenging part of ourselves.

This thesis work explores the possibilities for dynamic media projects and concepts to act as a coping tool and to analyze methods for dealing with feelings of stress and anxiety in the 21st century. The case studies consider opportunities for the power of simulation, recontextualization, physical interactions, and self-knowledge to create cathartic experiences for users.

Installation view, *De-Stressalizer,* interactive video installation, 6' x 3', 2013

RIGHT: Installation view, *De-Stressalizer,* interactive video installation, 6' x 3', 2013

DE-STRESSALIZER
FEAR
FOUNDATION for
ENVIRONMENTAL
and ANXIETY
RESEARCH

CINDY SHERMAN BISHOP

MFA DYNAMIC MEDIA INSTITUTE

csbishop.com

Modern plumbing has domesticated a force of nature—or has it? An interactive, immersive installation, *Bodies of Water* re-contextualizes the average American's interaction with water, typically constrained to faucets and pipes. As a human body is 60% water, the participants may find themselves more fluid than expected.

Installation view, *Bodies of Water*, interactive installation, MFA Thesis Exhibition 2013
The projection along the left wall tracks the participant's body over time. The projection to the right literally transforms the participant's body into a body of water, inserting her into the great round chasm that transports water to and from. Created using XBox Kinect and openFrameworks.

Installation view, *Bodies of Water*, interactive installation, MFA Thesis Exhibition 2013
The projection of a tile floor isn't as simple as it looks;
The tile becomes aqueous as people walk across, elevating the feat of modern plumbing, or "domesticated" water.

ALEJANDRA CARLES-TOLRA

MFA PHOTOGRAPHY

alejandractr.com

Fall In

My photographs portray a group of college students seeking to explore and define their emerging identities. These young people have chosen an unusual path: they are all enrolled in the Reserve Officers' Training Corps (ROTC).* When joining, they are taught a set of values and expectations that adhere to a group philosophy. As they struggle to define their own identities, they are also presented with a well-established role to play. Like actors who perform according to a script and can transform their personalities on stage, these cadets are learning a military script that will not only teach them how to perform in the field but require them to adopt a new persona as their own.

I began to photograph cadets of different ages, from a range of universities in Boston, during their physical and mental training to become leaders in the U.S. Army. I am most drawn to depicting how individual identity and military persona coexist. Resonating within these images is this confluence of agendas, at times subtle and at other times quite apparent. In my work, I explore the cadets' success in adopting their roles, and look at the differences between freshman and seniors, men and women, and those who plan to become active and reserve officers.

I draw inspiration from the rich, dramatic lighting of the baroque paintings of Caravaggio, Rembrandt, and Velazquez. In my photographs, I explore the nebulous threshold between the individual personality and identity within the group.

**The Reserve Officers' Training Corps (ROTC) is a college-based program that trains students to become commissioned officers of the United States armed forces. ROTC students attend college like other students, but also receive basic military training and officer training for their chosen branch of service, through the ROTC unit at their college or university. The students participate in regular drills during the school year, and extended training activities during the summer. Army ROTC students who receive an Army ROTC scholarship must agree to complete an eight-year period of service.*

Installation view, *Fall In*, MFA Thesis Exhibition 2013

RIGHT: *Thomas in the Woods*, archival pigment print, 28" x 35", 2012

THOMAS

CATARINA COELHO

MFA 2D

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Tempest III, charcoal on paper, 18" x 24", 2012
Tempest VI, charcoal on paper, 18" x 24", 2012

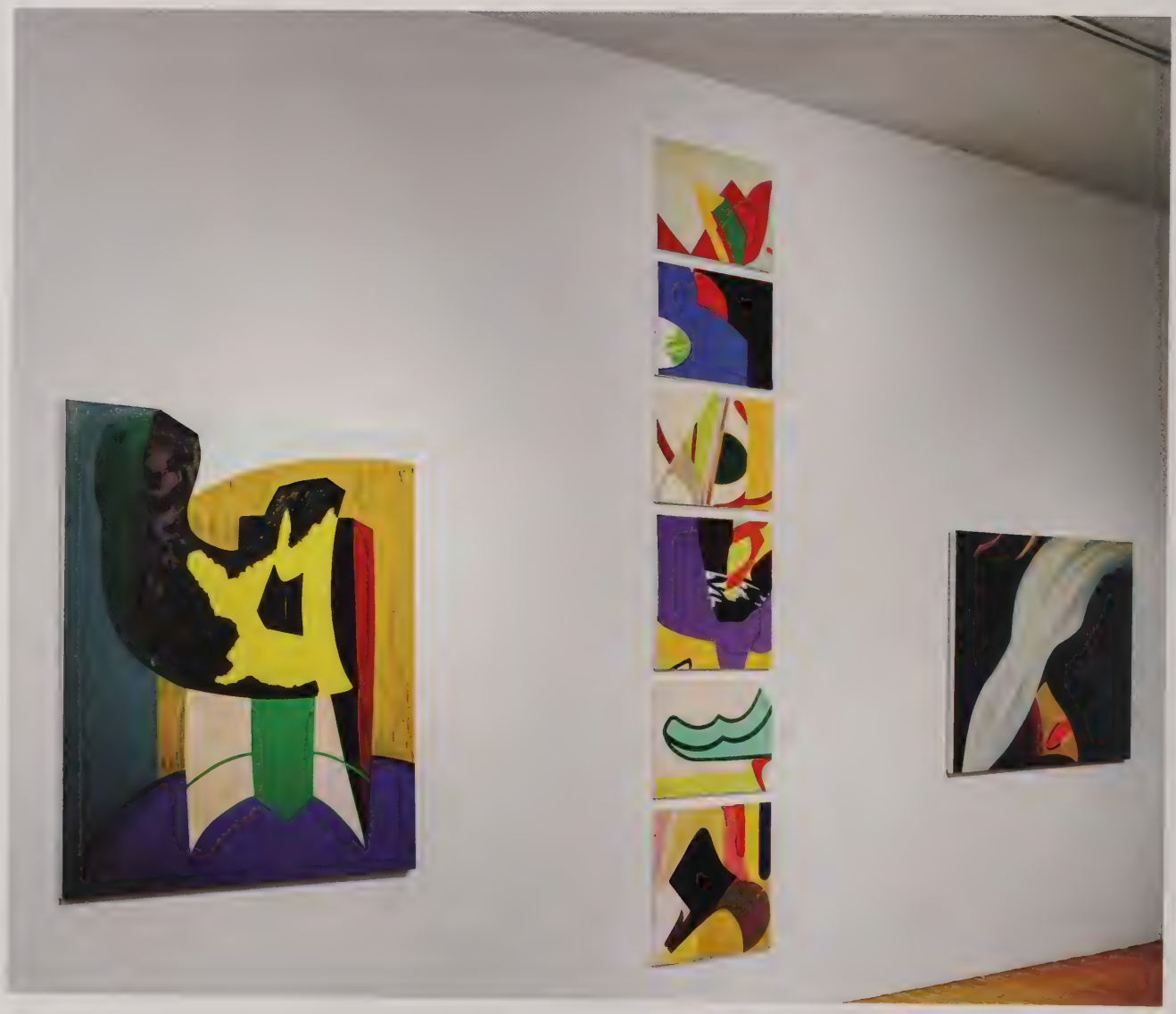
There and Now, series of 8, monotype, 34" x 24", 2013

MAIRIKKE DAU

MFA 2D

mairikkedau.com

In my paintings and, particularly, my process, I am both inventing and fragmenting structural language in an attempt to tease out ideologies and assumptions that are embedded in visual material. Elements within the paintings converge to create complex color and compositional relationships. Each painting strives to discover another possibility or vision, alien to our Cartesian world, thought not toward an overt critique but by reveling in difference, proximity, and effect.



FROM LEFT: Installation view, *Conductor #7*, oil on canvas, 60" x 48", 2013
Column of Paintings, oil on canvas, 148" x 24", 2012
Think in Three, oil on canvas, 44" x 54", 2012, MFA Thesis Exhibition 2013
RIGHT: *Big Shadow*, oil paint, paper pulp, on panel, 72" x 48", 2012

NICOLE FARLAND

MFA 3D

nicolefarland.com

Discussions of consumerism regularly assume a dichotomy between buying and making. Given the reality of contemporary artistic processes, the purchase of manufactured materials is more accurately viewed as a commission of design and production labor by anonymous collaborators. Creative acts rely on a spectrum of prefabrication, from the total transformation of raw materials to the careful arrangement of ready-made objects.

Installation view, *Curator*, custom designed and printed wallpaper, MFA Thesis Exhibition 2013

RIGHT: Installation view, *Frivolous Labor*, wool yarn, MFA Thesis Exhibition 2013

SARAH FLEMING

MFA 2D

sarah-fleming.com

CLOCKWISE FROM TOP LEFT: Installation view, *Untitled*, shellac, glue, ink, and canvas string on paper, 23" x 31", 2013
Wanting Something Warm and Moving, ink, oil, and chine collé on paper, 23" x 31", 2013
Untitled, ink and oil on paper, 23" x 31", 2013
I Don't Need Them Anymore, ink and oil on paper, 23" x 31", 2013
MFA Thesis Exhibition 2013

Installation view, *Contortion*, mixed media, 38" x 123" x 19", MFA Thesis Exhibition 2013

ZACHARY HERRMANN

MFA 3D

zacharyfherrmann.com

The act of creating is one of the few things that I do not have to force myself to do. It seems to be genuinely important, like eating. The current work taps into markers such as cultural cues, symbols, and sensual stimulation to project into a more loosely structured space where fictions about beauty and repulsion, violence and humor, mortality, transparency, and psychology are at play.

Signs of Early Man2, glass, cardboard, wire, acrylic, 18" x 16" x 10", 2013

P, polystyrene, polyurethane foam and acrylic, 23" x 17" 3.5", 2013

RIGHT: Installation view, *Portrait1* and *pre-portrait*, polyurethane foam and acrylic, MFA Thesis Exhibition 2013

CANBRA HODSDON

MFA PHOTOGRAPHY

canbrahodsdon.com

On December 17th, 2011, my friend reported his 20-month-old daughter missing. It was believed that an unknown person had taken her from her room in the middle of the night. Almost immediately, the media descended upon my small Maine hometown with aggressive force and the surrounding communities joined forces in an overwhelming search effort that spanned across two counties creating the largest missing person search effort in the state's history. Driving through town, it was nearly impossible to miss the flocks of orange vests searching in the woods on a daily basis. The river was searched and neighborhood ponds were drained. Nothing of this magnitude had ever hit so close to home, especially with concern to someone I once knew well. As the evidence began piling up, doubt and skepticism began to invade my mind. Though new evidence was coming to light, the investigation was still in the same place it was at day one. There were questions that needed answering that I knew would never be answered.

So I began my own investigation. My photographs became my attempt to create a peace of mind for myself, but it soon turned into an obsession. My imagination was being dragged into multiple directions. I couldn't stop constructing scenarios of what could have or did happen. I relied on what evidence I had knowledge of to formulate my images and my investigation became a cross between documentation and fabrication fueled by the countless situations that I produced in my mind.

Untitled, from the series "high and low," archival pigment print, 16" x 24", 2013

Installation view, from the series "high and low," archival pigment prints, 2012-2013, MFA Thesis Exhibition 2013

AMANDA JUSTICE & AMBER VISTEIN

MFA STUDIO FOR INTERRELATED MEDIA

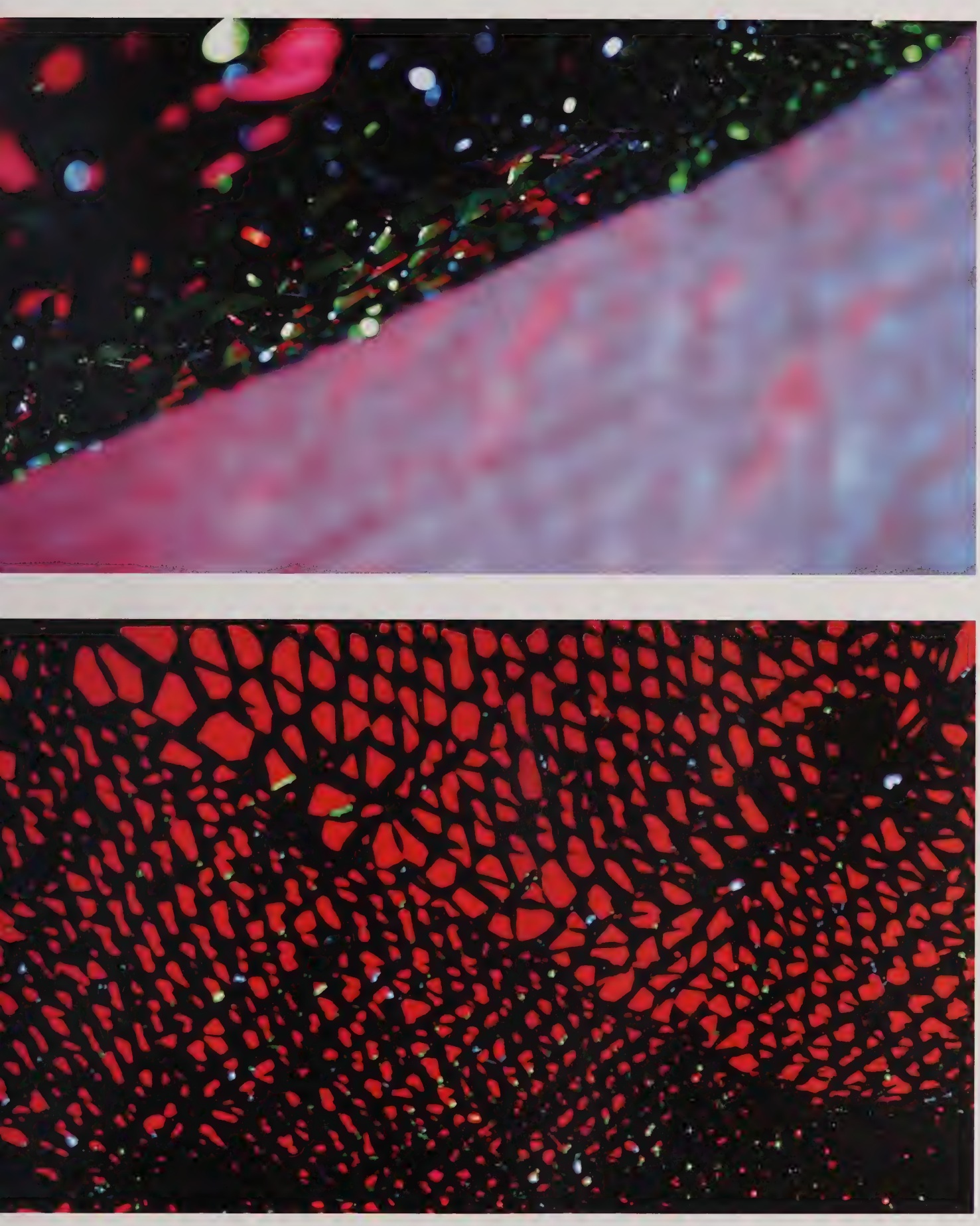
amandajustice.com / avistein.org

Memory and fiction inhabit us. They inhabit our perception, seep into our surroundings, and infiltrate everyday objects. They live out endless permutations as phantoms; animating and interrupting both the static density of matter and the unidirectional axis of time.

The sound in this piece was modeled after Diana Deutsch's research on phantom words. A short sample of text is played against itself and slowly moves ever more out of sync. As the words pull away from each other, the mind scrambles to fill the gap. Phantom words, words which are not actually present in the recording, emerge through this hyper-associative activity. -AV

While knitting the VHS piece I allow myself to get bogged down by the medium's history. It's not something to be considered neutral, like steel or brick or yarn—it's my own memories. I let myself get overtaken by it. The piece is a physical manifestation of crippling nostalgia. It's this burden; I've began thinking of Piranesi's prisons and their winding, inescapable staircases with false starts and paths leading to nowhere. I take on the tape, and time itself winds through my fingers. I've committed to this piece, to this repetitive sculpture. -AJ

Installation view, *Phantom Loops*, knitted VHS tape, sound, light, MFA Thesis Exhibition 2013,
photograph by Becky Margraf



Installation Details, *Phantom Loops*, knitted VHS tape, sound, light, MFA Thesis Exhibition 2013

AMANDA JUSTICE & AMBER VISTEIN

MFA STUDIO FOR INTERRELATED MEDIA

amandajustice.com / avistein.org

The idea for this collaborative piece emerged from our re-reading Samuel Beckett's third novel, *The Unnamable*. The piece puts the viewer/listener in the place of the narrator; movement is confined and the viewer kept stationary, a voice speaks to the listener individually as though in their own head (sharing the cognitive state of the narrator), and the entirety of the contained, yet immersive environment seeps out of the words themselves. As the narrator's attempt to go silent fails—he continues to listen, continues to see, continues to make, and to remember—we are faced with our own terrible and delightful responsibility to create the world anew at each moment.

Installation view, *The Unnamable*, interactive sound and video installation, 10m 8s, Bakalar Gallery, MFA Thesis Exhibition 2013

RIGHT: Installation view, *The Unnamable*, interactive sound and video installation, 10m 8s, Bakalar Gallery, MFA Thesis Exhibition 2013
Video still from *The Unnamable*, interactive sound and video installation, 10m 8s, 2013

JORDAN KESSLER

MFA PHOTOGRAPHY

jordankessler.com

I am exploring and employing the various seductive modes by which visual stimulation can transcend content. I've chosen by-products as representation while never revealing an actual presence. The work is intentionally coy in a measured sense, relying on absense, texture, scale, color, and tone to allure, but not to direct, a specified emotional response.

Target on Ground, archival inkjet print, 32" x 40", 2013

RIGHT: *Dark Case*, archival inkjet print, 31" x 40", 2013
Hi Power, archival inkjet print, 31" x 40", 2013

CHRISTINA KOLOZSVARY

MFA FILM/VIDEO

kolozsvary.com

My work utilizes pictorially illogical illusions and extreme artifice to create a fantasy space where unseen desires and intangible fears are reified. As influenced by the Surrealist movement, Jean Cocteau and Walt Disney, I use photography, film and video to create landscapes for dreams and desires to dominate the frame. What grounds both my still and moving images is an overwrought femininity as conveyed formally through color and mise-en-scène, as well as thematically through narrative and performance.

The Astronaut and the Star (still), archival inkjet print, 2013

The Astronaut and the Star, film and video, 22m, 2013

JI IN LEE

MFA 3D

jiinlee.com

The main material I work with is ceramics, but this past year I have been experimenting with fusing ceramics with wood, both for function and for aesthetics. Specifically, I have been matching ceramic vessels with wood-turned tops. In stacking these pieces, I also create sculptural works which represent the human body and mind. The components of these works remain functional ceramic vessels, representing the body as a vessel to hold the mind and spirit. The four stacks of this thesis exhibition installation represent both the human body at different ages as well as my impression of spring, summer, fall, and winter in Boston. The single large vessel is a representation of Mother Nature.

LEFT: *Vessels*, wheel-thrown ceramic bowls, soda and reduction fired stoneware clay, wood-turned plates and bowls, oakwood, poplar wood, figured maple wood, 21.7" x 9.8", 2013

RIGHT: *Big Mama*, wheel-thrown and hand-built stoneware clay, reduction and oxidation fired, celadon glaze, gold luster, 30" x 20", 2013

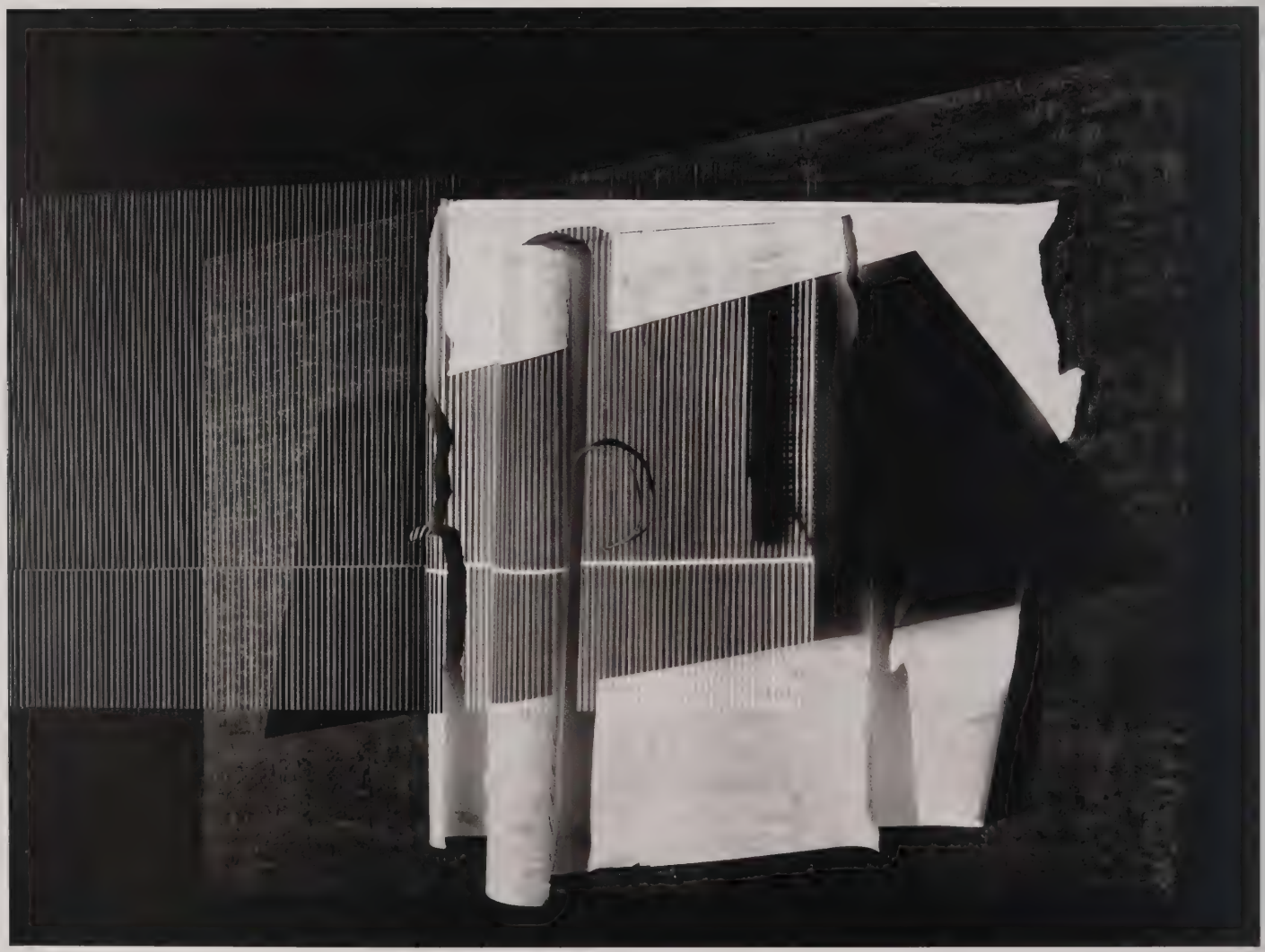
Installation view, *Seasons*, wheel-thrown ceramic vessels and 23 wood-turned tops stacked and installed together, soda and reduction fired, 27 various glazes, figured maple wood, *spring* 58" x 9", *summer* 65" x 14", *fall* 68" x 15", *winter* 70" x 10", MFA Thesis Exhibition 2013

FABIOLA MENCHELLI

MFA PHOTOGRAPHY

fabiolamenchelli.com

In a digital age where the boundaries between the virtual and the physical blend and generate new experiences, I am interested in using the language of abstraction to create images which seem to present a tangible reality, in the eye of the camera and the mind of the maker. In the studio, I construct installations using simple materials onto which I project computer-generated shapes. I aim to challenge our beliefs about perception, and to make thought visible by drawing attention to the light and the shadows as they embrace the surface of paper seemingly materializing in space. This interaction transforms the ephemeral installation into complex visual spaces that evoke a world that is both physically tangible and as elusive as light, both virtual and real.



Untitled, archival pigment print, 40" x 50", 2013

RIGHT: *Curved*, Archival Pigment Print, 40" x 30", 2013

CLIVE MOLONEY

MFA 3D

clivemoloney.com

The Taoist Buddhist Lao Tzu says, "The wise man...does not divide or judge... the wise man refrains from doing...he studies what others neglect and returns to the world what others have passed by."

I understand environment as the aggregate of surrounding things. Here is the meeting place of two systems; the planned, banal and the spontaneous, absurd. Within this habitat–transparency, time, absurdity, representation, phenomenology, and the body are all in dialogue. I question objects' placement in the "real" world–where a table cloth can exist pasted to a wall and fans become trapped in laundry baskets like caged animals. My ongoing conversation is fictional yet factual, but always honest and transparent.

Installation view, *Slow Plaster*, plaster, fan, dustbin, MFA Thesis Exhibition 2013

RIGHT: Installation view, *Untitled*, photograph, hydrostone, trash bag, water, light source, dimensions variable, MFA Thesis Exhibition 2013

YOUJIN MOON

MFA 2D

youjinmoon.com

Water is my source of fascination and inspiration. I am especially interested in its properties of stasis and fluidity. Pigment submerged in water linked to the brush in my hand and the fluidity of my imagination has the capacity to transform something static into something dynamic. This motion embodied in material manifests in my current paintings through the use of ink on rice paper collaged with oil paint on canvas. Light and sound form the structure for my work. Rhythms emerge from this juxtaposition of oil and water, paper and canvas, the interaction of paint with surface, between colors, at the edges of shapes and in the dynamic linear trajectory of thought and emotion. These paintings are transitional spaces that simultaneously fragment and fold into complex structures.

Untitled, oil, mother of pearl, collage on canvas, 36" x 48", 2013

Unfolding, acrylic and collage on canvas, 60" x 48", 2013

STEVEN PANECCASIO

MFA PHOTOGRAPHY

paneccasio.com

House Rules

"The more you limit yourself, the more fertile you become in invention. A prisoner in solitary confinement for life becomes very inventive, and a simple spider may furnish him with entertainment." – Soren Kierkegaard

This evolving body of work represents an attempt to transform the quotidian using light and paper—still life united on a purely photographic plane. Careful choices as to palette, light, and aperture lend the physical properties of everyday objects an otherworldly aspect. The identity of a common object becomes suspect and the laws of gravity have shifted. The photographs are scratched, cut, rephotographed. They survive several generations to become new manifestations of themselves. New spaces are invented according to my own "house rules."

Untitled (House Rules), archival pigment print, 24" x 30", 2012

Untitled (House Rules), archival pigment print, 24" x 20", 2012

VICKI PIRON

MFA 2D

vickipiron.com

My paintings explore the possibilities of narrative and form through a language that lives within the paradoxical expressions of time, space, and surface.

Perennial, acrylic on panel, 11" x 14", 2013

Screen, oil on panel, 16" x 20", 2012
And Janie, oil on panel, 16" x 20", 2012

GABI SCHAFFZIN

MFA DYNAMIC MEDIA INSTITUTE

utopia-dystopia.com

In designing the future, one must take a critical look at the present state of affairs, plotting a timeline using reference points from today as one speculates on society's current trajectory. As such, speculative design as a teaching method—having students design objects for the future based on observations of the present—inspires a sort of tangible criticality, one that can be analyzed in the context of today and tomorrow. The learning experiences embedded in this process are infinitely valuable for the next generation of design practitioners.

Utopia/Dystopia is the result of my own learning experience, having taken on speculative design as my method of choice in analyzing our current state of affairs. Viewers are presented with a look back on a possible future—observing the artifacts of two groups, each representing opposite sides of the same coin. On the one side, we see Shape, Inc., a corporate entity driven by the notion that all of an individual's beliefs and meanings can be represented by a physical shape. In this data-visualization-driven utopia, humans need no longer worry about the messiness of discourse, relying only on one another's Shape™ as a shortcut to understanding their peers. On the other side, we find the Longformers, a social movement, dedicated to countering the loss of society's ability to transfer knowledge in the long-form.

Throughout, this project seeks to elucidate the existence of theorist Neil Postman's "Technopoly": a world in which the forces driving our technological change are given free reign in the name of progress. It works to, as philosopher Vilém Flusser suggests, "counter-program" these forces by taking them in, turning them around, exaggerating, projecting, and instilling them with satire and absurdity. In doing so, it envisions new trajectories, fictional places rich with criticality and questioning—two of the tools necessary to slow Technopoly's thrust.

Installation view, *Utopia/Dystopia*, mixed media, 2012-2013, MFA Thesis Exhibition 2013

RIGHT: Installation view, *Utopia/Dystopia*, mixed media, 2012-2013, MFA Thesis Exhibition 2013

You.
Understood.
Welcome to
Youtopia.
What you
want from
the world
around you.
This is your New Shape.

TYLER SCHEIDT

MFA 2D

tylerscheidt.com

I'm interested in how our experience of the physical interacts with the psychological to create something beyond what is initially perceived. Influenced by humanity's complex relationship to the natural world, these geometric landscapes are pieced together in fragments, creating an environment that is both familiar and strange. Representing a threshold space, this work hovers between the real and abstract, the physical and metaphysical realms, as still moments of transition in a world of constant flux. The surfaces become not a sequential narrative, but the residue of information, memory, and touch as accumulated material, referencing the structures in which we live our lives.

Seer, oil and collage on canvas, 72" x 96", 2013

Monument III, oil, collage, and gold leaf on canvas, 80" x 72", 2013

NICHOLAS SULLIVAN

MFA 3D

nicholas-sullivan.com

Edward Said defines Orientalism as "ideas about the Orient despite or beyond any correspondence, or lack thereof, with a 'real' Orient." This is to say in some part that Orientalism is the cultivation of a fictional culture projected onto an actual culture from the outside. American culture (or in this case and for congruency) Americanism, is, as I view it, a phenomenon that works in the opposite way. Orientalism is the projection of a culture from outside to in, whereas Americanism could be described as culture produced in-house and projected outward.

Americanism and Orientalism are both cultural forces that are aggravated by an increase of information and its accessibility. Our current generation is uniquely positioned at a cultural shift created by a titanic increase of information. Furthermore, the accessible image has never been more malleable than it is today, making pictorial space more democratic in its ability to be experienced but at the same time suspect and unable to maintain integrity in representing the real. These forces create our current cultural landscape, and they drive my most recent investigations.

Installation view, *Myth*, steel, silicone , 168" x 96", MFA Thesis Exhibition 2013

RIGHT: Installation view, *Chronic*, vinyl, plexiglas, aluminum, 60" x 53" x 15", MFA Thesis Exhibition 2013a

CHELSEA WELSH

MFA PHOTOGRAPHY

chelseawelsh.com

I'm a wanderer.
Neighborhood after neighborhood, I find myself lost.
The small animals I encounter serve as my disrupting compass.
We stand there, awkward and staring at each other, sharing long moments of silence.
After all, we're both scavengers here.

There's something about the light, the way a particular kind of light can hold a sort of darkness.
Everything seems to be holding itself together by a precarious balance.
It makes me wonder what the chrysanthemums are foreshadowing.
The more they reveal, the more elusive they become.

There's something about the hydrangeas today that I want to remember when I forget.
They're trying to tell me something.

The day is a knot.
I am caught in the unraveling.

Brown Hydrangeas, archival pigment print, 24" x 30", 2013

Black Cat Hesitating, archival pigment print, 20" x 24", 2012

Edgar Sanchez, *You and Your Nice White Teeth*, mixed media on panel, 12" x 12", 2013

2D LOW-RESIDENCY MFA IN PROVINCETOWN

Provincetown has inspired artists for centuries; the Fine Arts Work Center has provided a sanctuary and a magnet for artists since 1968. In 2005 MassArt launched a low-residency 2D/MFA Program at the Fine Arts Work Center for artists who want to pursue an MFA without suspending their personal and professional commitments.

MassArt's 2D/MFA in Provincetown is a unique opportunity for self-directed artists to develop work in an environment of natural beauty through a graduate program that combines the intensity of an on-site community and peer-based learning with the freedom and flexibility of distance education.

The intensity of the residency sessions and off-site periods in this sixty credit, two-year program requires a high degree of discipline. Students spend four three-and-a-half week residencies in Provincetown during September and May, working intensively in their studios, which are open 24 hours a day. During residencies they also participate in Major Studio and Graduate Seminars, with emphasis on studio production and critical feedback from visiting artists, faculty and peers.

Between residencies students return home to work under the guidance of mentors through monthly studio visits and critiques. Online art history and critical studies courses support an understanding of the context of contemporary work. At the conclusion of the program, candidates return to FAWC for a thesis exhibit and review.

The Fine Arts Work Center was founded by a now illustrious group of artists and writers, including Fritz Bultman, Salvatore and Josephine Del Deo, Stanley Kunitz, Philip Malicoat, Robert Motherwell, Myron Stout, Jack Tworkov and Hudson D. Walker. FAWC was envisioned as a community that would support emerging artists and writers with uninterrupted time to work.

Participants in the MFA program have access to a wealth of FAWC resources 24/7, including large studios, a gallery and computer lab. Students can use the Michael Mazur Print Studio, which honors his role as former head of this state-of-the-art printmaking facility. Housing is available in local guesthouses and inns within easy walking distance of the Work Center. In fact, the Fine Arts Work Center experience is not just about access to the highest-quality facilities, but offers the inspiration of living and working steeped in the atmosphere of one of America's oldest art colonies.

For more information, please visit FAWC.org or call 617-879-7166.

TERRY BOUTELLE

MFA LOW-RESIDENCY 2D

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I use light as a metaphor for awareness and clarity of mind. Diffused light can suggest awareness mediated by time or memory. These forces can provide more clarity, or further obscure meaning. It is this dichotomy of illumination and obscurity—or in some cases,obfuscation—which informs my work.

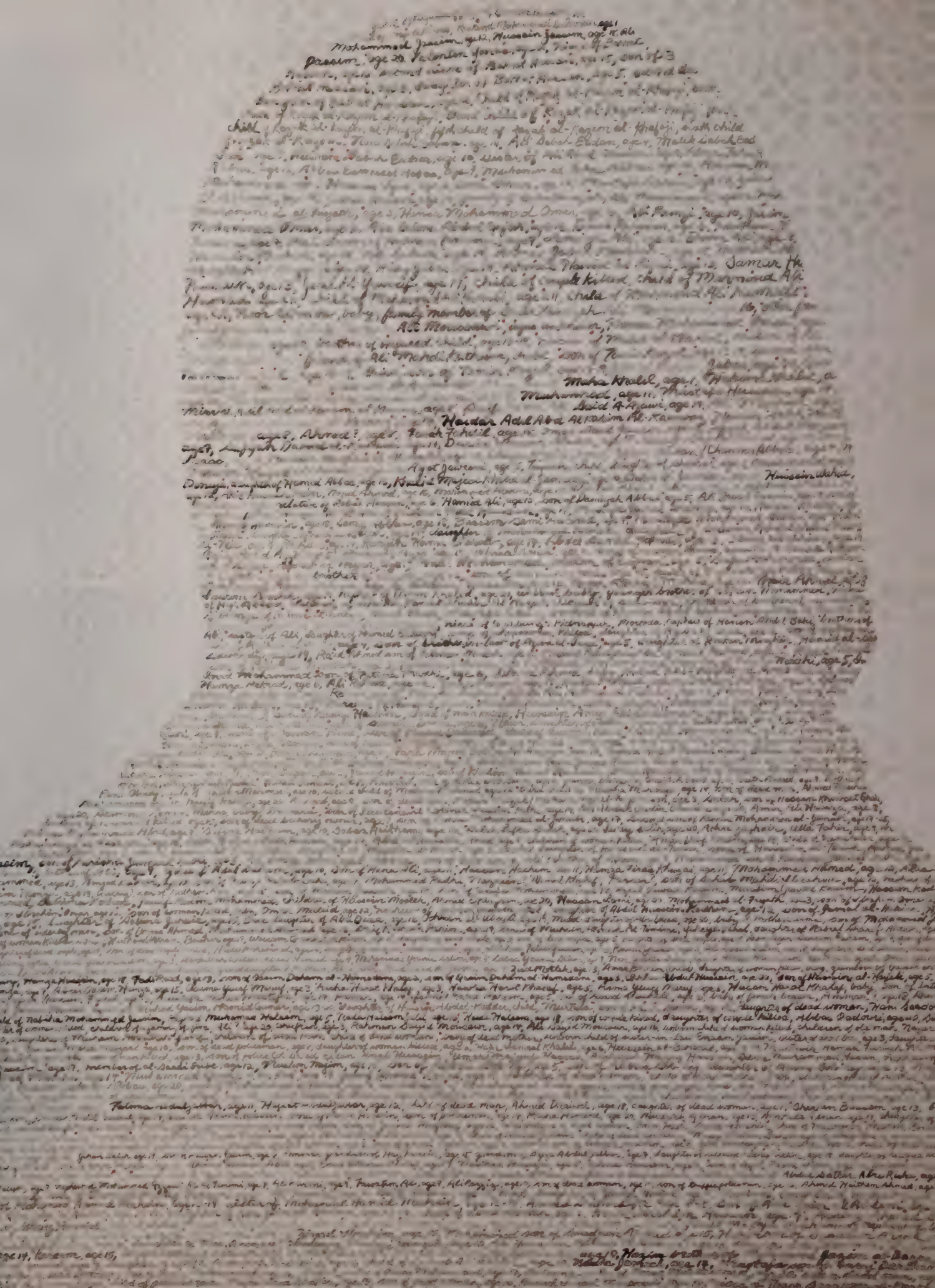
The work progresses in layers. The viewer is required to look through the layers in order to perceive the whole image. The paintings are made by building up a wax-like surface until I reach a balance between clarity and obscurity. The image is visible, but behind a translucent veil.

My most recent work is a meditation on loss and on the human costs of war. In addition to painting on canvas, I work with matte mylar and oxidized copper. Each layer of the mylar contributes to the meaning of the images.

The materials I use allow me to explore the metaphors elicited by veiled light. There is an innate force that keeps us longing for clarity of consciousness. The veil represents anything that exists between us and that clarity.

Mediated Messages, acrylic, 24" x 24", 2012

RIGHT: *In Memoriam*, mylar, sumi ink, copper oxide, 84" x 80", 2013



DIANE CIONNI

MFA LOW-RESIDENCY 2D

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New strategies of mass marketing by gun manufacturers in recent years have coincided with unprecedented increases in sales and profits for the firearms manufacturing industry. This phenomenon and the 2012 shootings in Colorado and Connecticut were the springboard for my recent work. The societal and personal intense emotional impact of Newtown and Aurora precipitated a series of mixed media works exploring the complex system of factors and conditions that underlie seemingly random acts. The long-term ongoing project includes paintings, drawings, sculpture, and interactive and performance work. In the travelling installation *Draw A Gun*, I solicit small drawings of guns from strangers in different locales and from varied demographics while listening to their gun-related stories. In the newest component of the project, *Gun Collection*, I initiate dialogue with gun owners in my community engaging them in conversation about their philosophies and rationale for owning guns. Using sheets of metal foil to create a cast image of a gun from the gun owners' personal collections, I generate an artifact of the interaction. Seemingly playful and harmless,looking like brightly colored toys or wrapped chocolates, these artifacts present the paradox of branding and marketing weapons similarly as one might market any other commodity. They provide an opportunity for contemplation and open dialogue about gun ownership, a subject that is increasingly polarized.

Gun Collection, 34 gauge metal foil, embossed from actual firearms, 2013

Dark Night, graphite and mixed media on Japanese paper, 38" x 72", 2013

Century, graphite and mixed media on Japanese paper, 38" x 72", 2013

JOAN COX

MFA LOW-RESIDENCY 2D

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I place my work within the context of identity politics. I use narrative, symbolism, fantasy and autobiography to depict a taboo intimacy between women—acknowledging and emphasizing the female gaze. I draw on my own life and on art history to build narratives that are part fantasy and part memory as I investigate themes of otherness with celebratory optimism.

I Was Once a Tomboy, oil on canvas, 64" x 44", 2013

RIGHT: *The Lovers (after Schiele),* watercolor monoprint on paper, 50" x 40", 2013

LISA KENNEDY

MFA LOW-RESIDENCY 2D

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This work is an investigation of permeability.

When in a state of abject embodiment a person is aware of the vulnerable and shifting states of the static body. In this state an individual can no longer embrace the physical. The narrative in these paintings is both familiar and uncanny, as it combines eroding bodily and interior spaces to tell a story of a fluid, emergent and negotiated process of being.

Alee, oil, 16" x 20", 2013

Hull, oil, 48" x 60", 2013

JULIANNE MARTIN

MFA LOW-RESIDENCY 2D

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"Handprint on the window, handprint on the sky." –Dean Young, *Elegy on Toy Piano*

The lens of intimacy in my paintings and the staining of form into form test the boundary between self and other. My familiar subject, though very close, remains enigmatic–foreign to my own body and mind.

My paintings can look almost empty like an expanse of water. Painting for me is about control of surface and control of what always rises from clear thoughts or canvas. I work to both ignite and stifle the blaze of these emblems. The painting becomes for me an organizer, a time capsule and a truer simulation of the realm of sensation.

Royal Garden, oil and acrylic on canvas, 40" x 40", 2013

RIGHT: *Late Bloomers*, oil and acrylic on canvas, 48" x 36", 2013

EDGAR SANCHEZ CUMBAS

MFA LOW-RESIDENCY 2D

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Within the past two years, I have been investigating paintings as objects, and objects as paintings. Through these formal issues, I am looking for the viewer to examine and view the paintings/objects as part of an observation process. Specifically, having the viewer question the materials, the use of the color palette, and the tactical forces the work can convey. My process is to construct and build surfaces that portray the idea of flesh to humanize the material that I use so that the viewer can generate classifications of the color of one's skin. It is intended for the work to breakdown those preconceived notions about skin color and how we value our different races.

A Slab of Ribs, mixed media on panel, 31" x 33" x 5", 2013
Red Neck, acrylic and found object, 4" x 5", 2013

RIGHT: Installation view, *Untitled*, paper, wood, and pastel, 2013

VINCENT WOLF

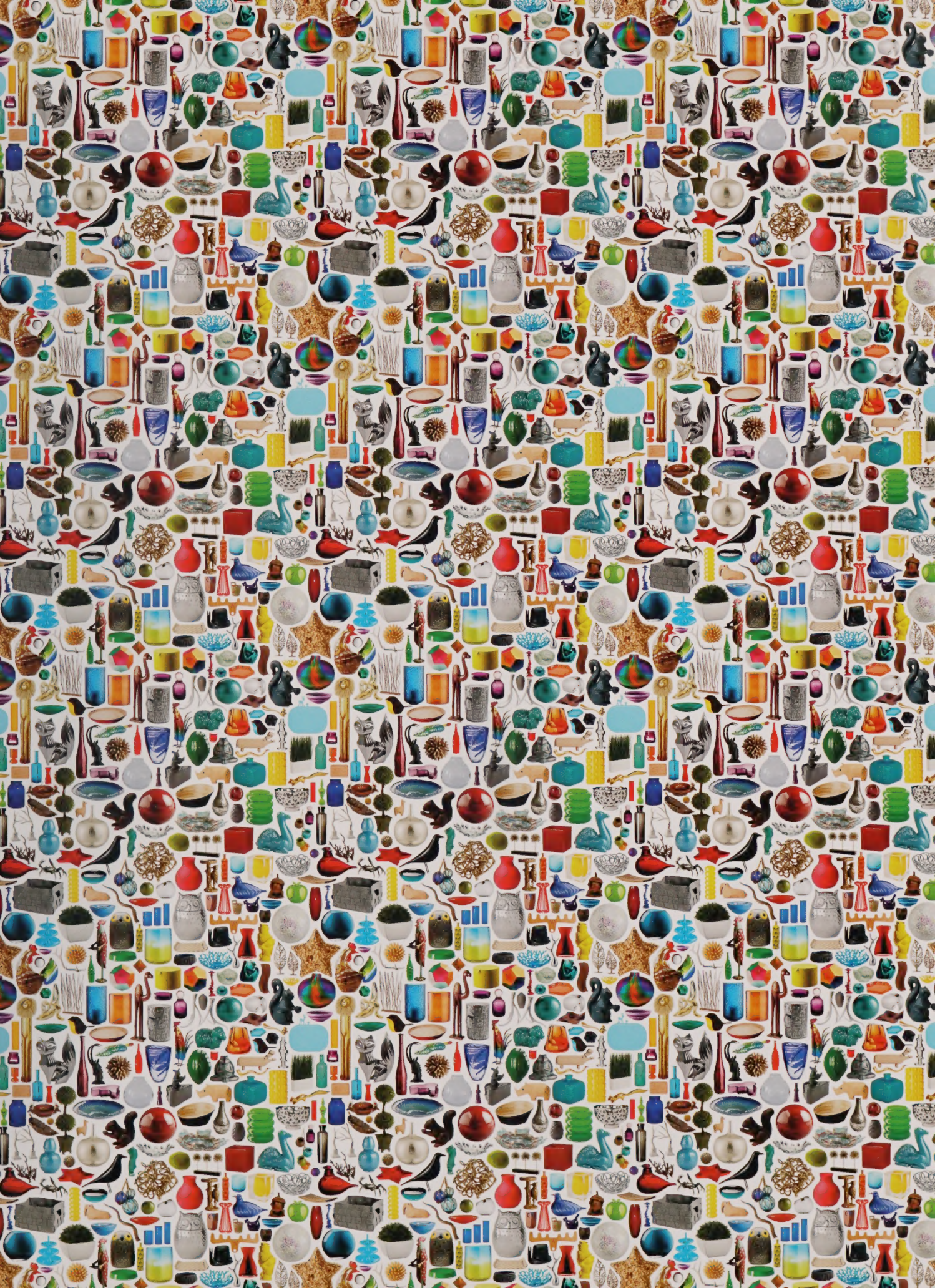
MFA LOW-RESIDENCY 2D

I want my art to be repulsive and attractive. I paint the ugly and disturbing figures and dark landscapes because I use them as metaphor to analyze the shadow that lies in every societies's sub-conscious, that part of the psyche that craves violence and destruction.

My art is the by-product of thinking about my life, in particular my military experiences. I use my military experience as source material in my paintings.

Untitled, oil on paper mache on board, 17" x 25", 2012

Jester, oil on paper mache on board, 18" x 20", 2013



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